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THE NEW ENGLAND
NORMAL MUSICAL INSTITUTE,



EAST GREENWICH, R. I.

E. TOURJÉE DIRECTOR.

THIRD SESSION:
JULY 20 TO AUGUST 17, 1876.

THE NEW ENGLAND NORMAL MUSICAL INSTITUTE.

THE OBJECT.

THE Institute is intended to furnish the best facilities for musical culture, not only to Teachers in *all branches of music* who desire to prepare themselves for a more successful prosecution of their profession, but also to Pupils in every stage of proficiency, Artists, Choristers, Organists, Precentors, Clergymen, Sunday School Superintendents, and members of Choirs, Bands, and Choral Societies.

THE COURSE OF STUDY.

The following are the departments in the regular course of instruction : —

Theory ;
Harmony ;
Composition ;
Sight Reading ;
Church Music ;

Vocal Physiology ;
The Art of Teaching ;
Questions and Answers ;
Music in Public Schools ;
Oratorio and Chorus Practice.

Special instruction* will be given in private and in small classes, in VOCAL and INSTRUMENTAL MUSIC, HARMONY, COMPOSITION, and THE ART OF CONDUCTING.

A series of LECTURES upon a variety of musical topics, by teachers and other eminent authorities, has been arranged with especial reference to the wants of those who desire breadth as well as depth of culture. See page 4.

* All persons wishing special instruction must first become members of the Institute.

The Board of Instruction.

E. TOURJÉE	<i>Director.</i>
CARL ZERRAHN	<i>The Voice and Conducting.</i>
J. C. D. PARKER	<i>The Piano-Forte and Harmony.</i>
B. J. LANG	<i>The Piano-Forte.</i>
G. E. WHITING	<i>The Organ.</i>
J. O'NEILL	<i>The Voice.</i>
A. W. FOOTE	<i>The Piano-Forte.</i>
L. W. MASON	<i>Music in Public Schools.</i>
J. H. WHEELER	<i>The Voice.</i>
H. E. HOLT	<i>Music in Public Schools.</i>
ADOLPH KIELBLOCK	<i>Theory and Instrumentation.</i>
D. S. GODFREY	<i>Orchestral Instruments.</i>
J. H. NORMAN	<i>Church Music.</i>
T. P. FENNER	<i>The Voice.</i>
JOS. HASTINGS	<i>The Piano-Forte and Harmony.</i>
HARRY BENSON	<i>Sight-Reading.</i>
E. S. METCALF	<i>German, Italian, and the Voice.</i>
O. B. BRUCE	<i>Elocution.</i>
MRS. O. B. BRUCE	<i>Accompanist.</i>

The Lectures.

E. TOURJÉE	<i>Music and Education.</i>
H. K. OLIVER	<i>Music and Sister Arts.</i>
REV. ELIAS NASON	<i>The Great Oratorios.</i>
E. CUTTER	<i>The Laryngoscope.</i>
J. K. PAINE	<i>Higher Forms of Composition.</i>
B. D. ALLEN	<i>Haydn, with musical illustrations.</i>
REV. A. J. GORDON	<i>Congregational Singing.</i>
W. F. APTHORP	<i>Wagner's Theory of Art.</i>
G. E. WHITING	<i>The Organ — how to make and how to play it.</i>
J. O'NEILL	<i>Æsthetics and Vocal Physiology.</i>
JOHN H. NORMAN	<i>English Church Music.</i>
D. B. HAGAR	<i>The Relations of Music to Public Education.</i>
ADOLPH KIELBLOCK	<i>The Philosophy of Teaching.</i>
LUCY H. GARLIN	<i>Primary Instruction.</i>
S. R. KELLEY	<i>Analysis of Expression.</i>
E. C. DUBOIS	<i>Phonetics.</i>

ADDITIONAL ADVANTAGES.

AMONG the sources of instruction as well as entertainment provided are the vocal and instrumental recitals, three of which will occur every week during the session. At these recitals the works of the masters will be rendered by some of the most distinguished artists of the day. The Mendelssohn Quintette Club and several distinguished soloists of Boston have already been engaged.

A series of Grand Concerts will be given during the progress of the Institute by the students, assisted by other talent, under the direction of Carl Zerrahn, the Conductor of the famous Handel and Haydn Society. At one of these concerts one of the great oratorios will be rendered, and for another the assistance of a large chorus from Boston is secured.

The students of the Institute will be allowed the use, free of charge, of a Library of twenty-five hundred volumes, a Reading-room containing the most valuable papers and periodicals, including the best musical journals of the country, and a Gymnasium provided with the modern appliances for physical development.

Students who wish situations will be registered without a fee in the New England Musical Bureau, through whose agency hundreds of musicians have already found employment in the United States and the Provinces.

Sheet-music and music-books will be kept for sale, to students, at the regular discount allowed to teachers.

THE LOCATION.

EAST GREENWICH, the place chosen for the location of the Institute, is delightfully situated upon the western shore of Narragansett Bay, twelve miles south of Providence. It is within two hours of Boston, and but six hours distant from New York by express trains which arrive and leave several times daily. The scenery is of singular loveliness, including the bay with its picturesque shores and islands, long reaches of field and forest, and a number of towns and cities in Rhode Island and Massachusetts. The facilities for sailing, fishing, and bathing are excellent, and may be enjoyed at a trifling expense. East Greenwich is, in short, one of the many popular resorts upon the coast of New England to which thousands go on an annual pilgrimage for health and pleasure.

Greenwich Academy, whose buildings and grounds are occupied by the students during the session of the Institute, is situated upon an eminence overlooking the village and the scenery above described. The number of rooms is ample for all the uses of a large music-school, including fine lecture-rooms and a spacious hall, in which is a large pipe-organ. The grounds, five acres in extent, are tastefully laid out, and ornamented with trees and shrubs.

The Boarding Hall of the Academy, under the management of a competent steward, will afford the students good, substantial fare at reasonable rates. Private boarding places can be readily secured in the village, within easy reach of the Institute.

Not far from East Greenwich are a number of well-known resorts, among them Newport, Rocky Point, Block Island, Oakland Beach, and Buttonwood Beach, to all of which and to Boston excursions will be taken during the session. A part of every day and the whole of Saturday will be devoted to such excursions, to recreation in general, and to the cultivation of social intercourse.

EXPENSES.

Board with furnished rooms, per week	\$4.50 to \$6.00
Tuition for the course	\$20.00
Tuition per week for a part of the course	\$7.00
Private lessons, according to the teacher, the number in the class, and the length of the lesson	50 cts. to \$5.00
Daily use of a piano one hour during the session	\$3.00
Daily use of an organ one hour during the session	\$2.00 to \$4.00
Blower's fee per hour	15 cts.

EXPLANATORY.

THE foregoing circular affords but a hint at the advantages which the forthcoming session of the Institute will furnish in its numerous departments. A conscientious attendance upon its various exercises will impart more real, practical knowledge of music than can be obtained in any other way for many times as great an expenditure of time and money as it necessitates. No one who is *in any way interested in music* can afford to lose such an opportunity as is thus offered.

Persons who expect to attend the Institute are requested to at once notify the Rev. F. D. Blakeslee, East Greenwich, R. I., by whom further particulars will be given and all necessary arrangements made for their accommodation, whether they desire to board in the Hall or in private families.

Students passing through New York can take the noon train by the Shore Line, at the Grand Central Depot, reaching their destination on the same evening; or the evening boat at Pier 33, N. R., at the foot of Jay Street, leaving New York at 5 o'clock, and connecting with a morning train at Stonington, by which they will reach East Greenwich in two hours. Those who pass through Albany will leave the Boston and Albany Railroad at Worcester Junction, while those who pass through Boston must take the Boston and Providence Railroad.

The routine of the Institute will commence on the morning of the *first day* of the session. Students should, therefore, if possible arrive a day in advance, that no time may be lost in preparation which should be devoted to study.

Further particulars when desirable or necessary will be furnished on application. For circulars address

E. TOURJÉE, Music Hall, Boston.

THE NEW ENGLAND
Conservatory of Music,

LOCATED IN THE HEART OF BOSTON,

the centre of musical and literary culture in America, is

THE LARGEST MUSIC SCHOOL IN THE WORLD.

It employs FORTY-SIX EMINENT TEACHERS, and it has had nearly 15,000 PUPILS since its foundation in 1867. THE CLASS SYSTEM is used, having been proven

THE BEST AND CHEAPEST

in Music as well as in other branches of education.

FIFTEEN DOLLARS

a Term pays for Tuition in Piano, Organ, or Voice, and for a series of

LECTURES, CONCERTS, AND GENERAL EXERCISES,

a total of not fewer than NINETY-FIVE LESSONS. Those who desire musical culture will do well to send for circulars of this institution, and

The College of Music

of Boston University, which affords students of the proficiency of graduates of American Conservatories the finest facilities for completing their education.

E. TOURJÉE.

FIVE HUNDRED AND SECOND

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, SEPT. 30, 1876

GEO. E. WHITING, - - - Organist.

PROGRAMME.

TOCCATA in D-minor J. S. Bach.

CONCERT VARIATIONS in G Alex. Guilmant.

THREE MARCHES for Organ W. T. Best.

No. 1—Wedding March.
2—Funeral March.
3—Triumphal March.

CONCERT PIECE in A-minor G. E. Whiting.

Concert commences at 12 o'clock precisely.

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OF THE

AT

SATURDAY, OCT. 7, 1876.

Robert J. Long, Printer.

RECITAL

New England Conservatory of Music.

Wesleyan Hall, 36 Bromfield Street,

FRIDAY, OCT. 27, 1876

PROGRAMME.

1. SONATA for Pianoforte and Violoncello *Raff.*
Allegro — Vivace — Andante — Allegro.
Messrs A. W. FOOTE and WULF FRIES.
2. SONG. Adelaide *Beethoven.*
Mr. W. J. WINCH.
3. BOURRÉE from Suite Op. 38 *Rubinstein.*
Mr. FOOTE.
4. SONGS. { *a.* "Bloomed a rosebud." Op. 24, No. 2 }
 { *b.* "Now the shades of evening." Op. 10, No. 1 } *Franz.*
Mr. WINCH.
5. "Le Rossignol" *Liszt.*
(Melodie Russe.)
Mr. FOOTE.

The Grand Pianoforte is from the celebrated Manufactory of Messrs. Chickering & Sons.

Concert commences at 10.30 o'clock precisely.

Robert J. Long, Printer.



FIVE HUNDRED AND FOURTEENTH

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

SATURDAY, NOV. 11, 1876.

PROGRAMME.

SONATA in C-major. Op. 2. No. 3 *Beethoven.*

Allegro con brio—Adagio—Scherzo—Allegro assai.

Mr. J. C. D. PARKER.

SONG. Prayer and Barcarolle from "Star of the
North". *Meyerbeer.*

Miss FANNIE J. LOVERING.

RONDEAU a la mazur. Op. 5 *Chopin.*

Mr. PARKER.

SONG. "The Carnival of Venice" *Rossini.*

(Variations by Jules Benedict.)

Miss LOVERING.

SEVEN BAGATELLES. Op. 33 *Beethoven.*

Mr. PARKER.

The Grand Pianoforte is from CHICKERING and SONS.

Concert commences at 1 o'clock precisely.

Quarterly Concert, Nov. 17. Winter Term commences Nov. 27.

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FIVE HUNDRED AND SIXTEENTH

Concert

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

FRIDAY AFTERNOON, NOVEMBER 17, 1876,

Commencing at 1 o'clock.

The Grand Pianos used are from CHICKERING & SONS.

Programme.

PART I.

Exhibition of the Advanced Pupils in the Organ Department of the New England
Conservatory and Boston University College of Music,

UNDER DIRECTION OF MR. GEO. E. WHITING.

ORGAN SONATA, No. 2 *Mendelssohn.*

Mr. ED. J. MCGOLDRICK, Organist St Joseph's Church, Boston.

"AGNUS DEI," from the 1st Mass *Mozart.*

Mr. JAS. H. HOWE, Organist 1st Cong. Church, Bradford.

CONCERT VARIATIONS on "God save the King" . . . *Rink.*

Miss BELLE SMITH, Organist Pilgrim Church, Cambridge.

ADAGIO for Organ *Volckmer.*

Miss LULA McWATTY.

ORGAN SONATA, in G-minor, Op. 81 *Volckmer.*

Mr. THEO. I. KING, Organist Church of the Messiah, Boston.

POSTLUDIUM in C major *Whiting.*

* Mr. J. D. BUCKINGHAM, Organist Monument Sq. M. E. Church, Charlestown.

PART II.

TRIO for Pianoforte, Violin and Violoncello, Op. 1, No. 3, *Beethoven.*

Menuetto, Finale.

Miss MATTIE J. BROOKS and Messrs. AUG. and WULF FRIES.

SOPRANO	a. { <i>The Violet.</i>	Bloom, thou lovely violet, E'er new charms acquiring, All else I relinquish, Nought but thee desiring,	} . <i>Curschmann.</i>
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TRIOS.	b. { <i>Canon.</i>	Come down into the meadow Bedecked with flowerets gay, Where jocund birds are singing Their welcome to the May.	} . <i>Cherubini.</i>
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Mrs. A. F. HERSEY and R. C. SPALDING and Miss ANGIE MERRITT.

* College of Music.

PIANO SOLO. Capriccio in B minor *Mendelssohn.*

Accompanied by second Pianoforte.

Miss CORA BATTELLE.

ARIA. "O mio Fernando" *Donizetti.*

Miss LUCY H. COBB.

PIANOFORTE. Sonata, Op. 26 *Beethoven.*

Miss ALICE L. JONES.

CAVATINA, from "Il Puritani" "Qui la voce" *Bellini.*

Miss LIZZIE F. KIMBALL.

CAPRICE in B flat minor, Op. 33, No. 2 *Mendelssohn.*

Miss LULA McWATTY.

SCENA and ARIA. "Ah, forse è lui" *Verdi.*

Miss FANNIE J. LOVERING.

PIANO SOLO. Tarantelle *Thalberg.*

Miss MAITIE YOUNG.

DUET. "Calabrese" *Gabussi.*

Mrs. E. KNOWLTON and Miss C. B. KENDRICK.

PIANOFORTE. "L' Invitation à la Valse" *Weber.*

Miss ANNA L. HOWES

Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so between the pieces.

THE WINTER TERM

OF THE

New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY AND WEDNESDAY,

November 27, 28 and 29.

It is now eighteen years since the first Conservatory of Music (proper) in America was established. The class system was then a novelty in this country. In process of time this primitive institution developed into the New England Conservatory, which will enter upon its eleventh year next February. The career of this school has been successful beyond the hopes of its most sanguine friends and patrons. It has long attracted pupils from all sections of the United States and the Canadas, and its reputation has even crossed the Atlantic. It is known as the largest music school in the world. More than fifteen thousand pupils have been connected with it since its foundation. Its peculiar methods and its numerous advantages for broad and liberal musical culture, together with the wide reputation it enjoys, have enabled many of its GRADUATES to take eminent positions as artists and teachers. The privileges that are afforded in the Lectures, Concerts, Recitals, Sight-Singing Classes, etc., with a single study, amount to more than 113 HOURS every term. The largest Conservatories of Europe even do not claim half this number.

The College of Music of Boston University may be called an outgrowth of the Conservatory. It is intended to furnish facilities for the most advanced pupils, thus making it possible for Americans to procure at home a finished musical education. (The two schools are thus mutually complementary, the Conservatory serving as a preparatory department to the College, and the College by similar methods perfecting the work already well begun.)

A similar relation exists between the Conservatory and the New England Musical Bureau, through whose agency situations are procured for pupils and others as teachers, choristers, organists, etc. Hundreds of young men and women have gone from their studies to serve in fields of large usefulness, which they might never have found but for such help as the Bureau is calculated to give.

Whether, therefore, one wishes to make music a profession or a mere accomplishment, this trio of institutions affords the rarest facilities anywhere enjoyable.

FIVE HUNDRED AND NINETEENTH.

RECITAL

OF THE

New England Conservatory of Music.

AT

Wesleyan Hall, 36 Bromfield Street,

FRIDAY, DEC. 8, 1876.

PROGRAMME.

CONCERT ALLEGRO. Op. 134. Schumann.

Mr. H. G. TUCKER.

SONG. "Adelaide" Beethoven.

Mr. JOHN HOYT.

PIANOFORTE { a. Musical moment, A-flat Schubert.
 b. Gavotte, B-minor Bach.
 c. Gnomenreigen Liszt.

Mr. TUCKER.

SONG, "The Bell Ringer" Wallace.

Mr. HOYT.

RIGOLETTO Verdi-Liszt.

Mr. TUCKER.

The Grand Pianos are from CHICKERING and SONS.

Concert commences at 3 o'clock precisely.

Robert J. Long, Printer.

FIVE HUNDRED AND TWENTIETH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, DEC. 9, 1876.

GEORGE E. WHITING - - - Organist.

PROGRAMME.

GRAND SONATA in G-major - - - W. T. Best.

Introduction — Allegro — Adagio — Intermezzo. Fugue in 3 parts.

KYRIE and GLORIA, from the 2d Mass (arranged
by G. E. Whiting) - - - Haydn.

FANFARE, ANDANTE, and FINALE - - - Lemmens.

SLOW MOVEMENT - - - Mozart.

OVERTURE for the Organ in D - - - H. Smart.

Concert commences at 12 o'clock precisely.

Robert J. Long, Printer.

FIVE HUNDRED AND TWENTY-THIRD

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

WEDNESDAY, JAN. 3, 1877.

PROGRAMME.

BEGEGNUNG. Op. 86, No. 1 *Raff.*

Messrs. J. A. HILLS and AD' HARTDEGEN.

SONGS. { *a.* "Ave Maria" *Buck.*
 { *b.* "Spinning Song" *Cowen.*

Miss SALLIE M. CLOUGH.

VIOLONCELLO { *a.* "Farewell to Yaremma" *Braga.*
SOLO. { *b.* "Mazurka" *DeSwert.*

AD' HARTDEGEN.

SONG. "My darling was so fair" *Taufert.*

Miss CLOUGH.

a. { NORWEGIAN WEDDING MARCH *Grieg.*
b. { ROMANCE in F-sharp major *Schumann.*
c. { ETUDE *Henselt.*

Mr. HILLS.

The Grand Piano is from CHICKERING and SONS.

Concert commences at 10.30 A.M. precisely.

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RECITAL

OF THE

New England Conservatory of Music.

AT

Wesleyan Hall, 36 Bromfield Street,

TUESDAY, JAN. 30, 1877.

PROGRAMME.

SONATA, Op. 81 *Beethoven.*
(Les Adieux.) Adagio — Allegro.
(L' Absence.) Andante espressivo
(Le Retour.) Vivacissimamente.

Mr. A. D. TURNER.

AIR from the Oratoria of "Jeptha." "O had I
Jubal's lyre" *Handel.*

Miss LILLIAN B. NORTON.

INTRODUCTION and RONDO. Op. 16. *Chopin.*

Mr. A. W. SWAN.

ETUDES { *a.* D-flat *Liszt.*
 b. C-major *Rubinstein.*

Mr. TURNER.

ROMANCE from "Robert le Diable." Vanne!
Vanne! *Meyerbeer.*

Miss NORTON.

a. Blumenstück *Schumann.*
b. Song without words *Tschaikowsky.*

Mr. SWAN.

FANTASIE for two Pianos, on Themes from Bee-
thoven, Buins of Athens *Liszt.*

Messrs. TURNER and SWAN.

The Grand Planos are from Messrs. Chickering & Sons.

Concert commences at 3 P.M. precisely.

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FIVE HUNDRED AND THIRTY-FIRST

Concert

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

FRIDAY AFTERNOON, FEBRUARY 2, 1877

Commencing at 1.30 o'clock.

The Grand Piano used is from CHICKERING & SONS.

Programme.

PART I.

ORGAN SOLO. Grand Sonata in F minor *Mendelssohn*
Master EDWARD LAMB.

TRIO. Piano-forte, Violin and Violoncello *Beethoven.*
Adagio—Allegro molto.
Messrs. FREDERIC B. PEAKES, AUG. and WULF FRIES.

SONGS. { *a.* "O Santissima Virgine" *Gordigiani.*
 { *b.* "E per te" *Sarmiento.*
Miss HESTER A. MCKAY.

PIANO-FORTE SOLO. Polonaise in E flat *Chopin.*
Miss MARGUERITE PERLEY.

SONGS. { *a.* "Margaret at the Spinning Wheel" *Schubert.*
 { *b.* "Vieni ognor fedel" *Müller.*
Mrs. A. F. HERVEY.

SONATA in F, Op. 24, for Piano and Violin *Beethoven.*
Messrs. THEO I. KING and AUG. FRIES.

ARIA. "Non piu di fiori" from "Titus" *Mozart.*
Miss KATE DAVIS.

TRIO in E flat, Piano, Violin and 'Cello *Schubert.*
Miss ANNA L. HOWES and Messrs. FRIES.

a. { Romance from Lurline "Flow on, silver Rhine" *Wallace.*
b. { "The Flower of the Alps" *Wekerlin.*
Miss CARRIE HEADLEY.

PART II.

READING. "A Royal Princess" *Rosetti.*

Mrs. E. W. BALL.

ORGAN SOLO. Andante in G major *Smart.*

Miss ALMA L. FAUNCE.

SCENA AND ARIA. "Regnava nel silenzio" from

"Lucia di Lammermoor" *Donizetti.*

Miss LIZZIE F. KIMBALL.

TRIO. Piano-forte, Violin and 'Cello *Schubert.*

Miss ALICE L. JONES.

SONG. "If thou could'st know" *Balfe.*

Mr. J. WALTER DAVIS.

ORGAN SOLO. "Offertoire" *Batiste.*

Miss EVELYN P. WARREN.

CAVATINA. "Ne' sulla terra" from "Il Corsaro" *Verdi.*

Mrs. ABBIE B. CARRINGTON.

FANTASIE AND FUGUE. (Four hands) *Mozart.*

Misses LILLIE C. WOODBURY and MARY C. KELLOGG.

DUET. "E dolce raggio" from "Sicilienne Vespers" *Verdi.*

Mrs. LIZZIE R. SPALDING and Miss S. ANGIE MERRITT.

Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so between the pieces.

THE SPRING TERM

OF THE

New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY AND WEDNESDAY,

February 12, 13 and 14.

It is now eighteen years since the first Conservatory of Music (proper) in America was established. The class system was then a novelty in this country. In process of time this primitive institution developed into the New England Conservatory, which will enter upon its eleventh year next February. The career of this school has been successful beyond the hopes of its most sanguine friends and patrons. It has long attracted pupils from all sections of the United States and the Canadas, and its reputation has even crossed the Atlantic. It is known as the largest music school in the world. More than fifteen thousand pupils have been connected with it since its foundation. Its peculiar methods and its numerous advantages for broad and liberal musical culture, together with the wide reputation it enjoys, have enabled many of its GRADUATES to take eminent positions as artists and teachers. The privileges that are afforded in the Lectures, Concerts, Recitals, Sight-Singing Classes, etc., with a single study, amount to more than 113 HOURS every term. The largest Conservatories of Europe even do not claim half this number.

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A similar relation exists between the Conservatory and the New England Musical Bureau, through whose agency situations are procured for pupils and others as teachers, choristers, organists, etc. Hundreds of young men and women have gone from their studies to serve in fields of large usefulness, which they might never have found but for such help as the Bureau is calculated to give.

The New England Normal Musical Institute, held during the Summer vacation, affords special advantages for preparation for teaching. This School has steadily grown in favor, and now attracts a very large number of teachers from all parts of the country.

Whether, therefore, one wishes to make music a profession or a mere accomplishment, these institutions afford the rarest facilities anywhere enjoyable.

Programme

OF

GENERAL EXERCISES

OF THE

New England Conservatory of Music,

MUSIC HALL, BOSTON, MASS.



SPRING TERM, 1877.

Robert J. Long, Printer.



SIGHT SINGING.*

TUESDAYS, 1 P.M.

NORMAL CLASS, WEEKLY.*

THURSDAY, 12 M.

ART OF TEACHING, WEEKLY.*

MONDAY, 12 M.

MUSICAL QUESTIONS AND ANSWERS, WEEKLY.*

WEDNESDAY, 1 P.M.

LECTURES UPON MUSICAL TOPICS. (At 12 M.)*

TUESDAY, February 20

TUESDAY, March 27.

WEDNESDAY, March 7.

WEDNESDAY, April 18.

During the term three lectures will be given upon the Tonic Sol-fa system, due notice of which will be given upon the Bulletin.

GENERAL EXERCISES IN HARMONY, WEEKLY.*

SATURDAY, 1 P.M.

PUPILS' RECITALS, WEEKLY.*

Wednesday, Friday and Saturday at 12; Thursday at 1.

WEDNESDAY, Feb. 21 - THURSDAY, March 1 - FRIDAY, March 9.

THURSDAY, March 15 - THURSDAY, March 22 - FRIDAY, March 30.

WEDNESDAY, April 4 - THURSDAY, April 12 - FRIDAY, April 20.

ORGAN RECITALS. (At 12 M.)*

SATURDAY, Feb. 24, March 10, March 24, April 14, April 21.

ANALYSIS of PIANOFORTE, ORGAN, and VOCAL COMPOSITIONS.

(At 12 M.)*

WEDNESDAY, Feb. 28. TUESDAY, March 20. FRIDAY, April 13.

CLASSICAL CONCERTS. 12 M.

(At Wesleyan Hall, 36 Bromfield Street.)

FRIDAY, Feb. 16.

WEDNESDAY, March 14.

SATURDAY, April 7.

CHURCH MUSIC PRACTICE.†

SATURDAY, 7.30 P.M.

Quarterly Concert in Music Hall, Friday, April 13.

PUPILS' CIRCULATING MUSICAL LIBRARY open daily.

TUITION for the above (to persons not connected with the Conservatory), **FIFTEEN DOLLARS.**

* In Conservatory Hall. See Bulletin. † Grace Church, Temple St.

SPECIAL NOTICE.

UPON the opposite page will be found a programme of Lessons, Lectures, Concerts, Recitals, Sight-Singing Classes, etc., with a single study amounting to ONE HUNDRED AND FIFTEEN HOURS during the term, such as are afforded at no other music school in this country or in Europe. Maintained at heavy expense, and conducted by the very best instructors, they are given WHOLLY WITHOUT COST to pupils, who are earnestly invited to enjoy as many of them as possible. Careful examination of the list will demonstrate that they are worth to the conscientious music student much more than the Conservatory term fee. The Director's constant aim has been to extend the advantages of a *complete* musical education, at the lowest possible cost, to his pupils. The system of class-teaching which Mendelssohn says "has advantages over private instruction," being thus supplemented by these numerous opportunities for musical culture, the Conservatory Course is confidently claimed to be superior to any other whatever.

The Director earnestly hopes that pupils will freely confer with him in regard to their studies and progress; and they may rest assured that no pains will be spared by the officers and teachers of the Conservatory, not only to secure their most thorough and rapid advancement, but to render their connection with the institution enjoyable and profitable in every respect.

E. TOURJÉE.

The Class Lesson.

THE object of this lesson is to point out errors in execution, style, etc., into which pupils may have fallen, to show how they may be avoided, and to furnish correct models for future imitation. The exercises should be carefully prepared at home. The Class meets at the Conservatory for recitation, and to receive ideas which shall be developed by the pupil in actual practice. It is, therefore, of the highest importance that strict attention should be paid to every remark of the teacher, and to the performance of each member of the Class, during the entire hour; and, lest anything should be forgotten, pupils are recommended to take notes of criticisms and suggestions offered by the teacher, and to place them upon the desk of the piano for constant reference while practising at home.

In the Piano and Organ Classes, pupils should seat themselves in the best position for seeing the key board, and if at too great a distance to follow the notes from the player's copy, should hold the music in their hands, and carefully observe the manner in which each note and phrase is rendered. The same rule should be observed by vocal and violin pupils.

If the course marked out is faithfully pursued, each lesson will be a real advance upon its predecessor, and progress will be rapid and thorough.

Whispering, talking, reading, gazing around the room or out of the windows, or leaving the room before the close of the hour, being entirely at variance with the foregoing directions, cannot be permitted.

SPRING TERM CLOSSES SATURDAY, APRIL 21, 1877.

SUMMER TERM OPENS MONDAY, APRIL 23, 1877.

For circulars of the New England Conservatory, College of Music of Boston University, the New England Normal Musical Institute, held during the summer vacation, and of the New England Musical Bureau, address

E. TOURJÉE, Music Hall, Boston.

FIVE HUNDRED AND THIRTY-THIRD

RECITAL

OF THE

New England Conservatory of Music,

AT

Westeyan Hall, 36 Bromfield Street,

FRIDAY, FEB. 16, 1877.

PROGRAMME.

CONCERTO for Pianoforte and Orchestra in
B-flat minor. Op. 23

Tschaikowsky.

(The accompaniment being supplied by Mr. Foote at a second piano.)

Andante non troppo maestoso—

Allegro con spirito—Andante semplice.

Allegro vivace assai—Allegro con fuoco.

Mr. B. J. LANG.

SONGS. { *a.* "Angels ever bright and fair"
b. "Slumber Song"

Handel.

Franz

Miss ABBIE WHINNERY.

DUO for Pianofortes, on a theme by Beethoven,

Saint-Saëns.

Messrs. LANG and FOOTE.

The Grand Pianos are from Messrs. Chickering & Sons.

Concert commences at 12 o'clock precisely.

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FIVE HUNDRED AND THIRTY-NINTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, MARCH 10, 1877.

CHAS. H. MORSE Organist.

PROGRAMME.*

GRAND SONATA, Op. 42, in D-minor and D *Guilmant.*

(Largo e maestoso, Allegro — Pastorale — Allegro assai.)

ANDANTE in B-flat, from Sonata Op. I *Mailly.*

RHAPSODIE No. III, in A-minor and F *Saint-Saëns*

MARCH in F-sharp *Widor.*

ANDANTE in G *Batiste.*

OFFERTOIRE in G. Op. 35-4 *Wely.*

* This Programme is composed entirely of works written for the Organ in the Franco-Belgian school.

Concert commences at 12 o'clock precisely.

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RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

WEDNESDAY, MARCH 14, 1877.

PROGRAMME.

HOCHZEITS MUSIC, op. 45 Jensen
Festzug. — Brautgesang. — Nocturno.

MESSRS. J. A. HILLS and JOHN ORTH.

SONG. "Widmung" Schumann
MRS. J. W. WESTON.

TRIO No. 3. Piano, Violin and Cello Rubinstein
Allegro. — Adagio. — Allegro appassionata.

MESSRS. HILLS, AUGUST and WULF FRIES.

SONG. "Serenade" Schubert
MRS. WESTON.

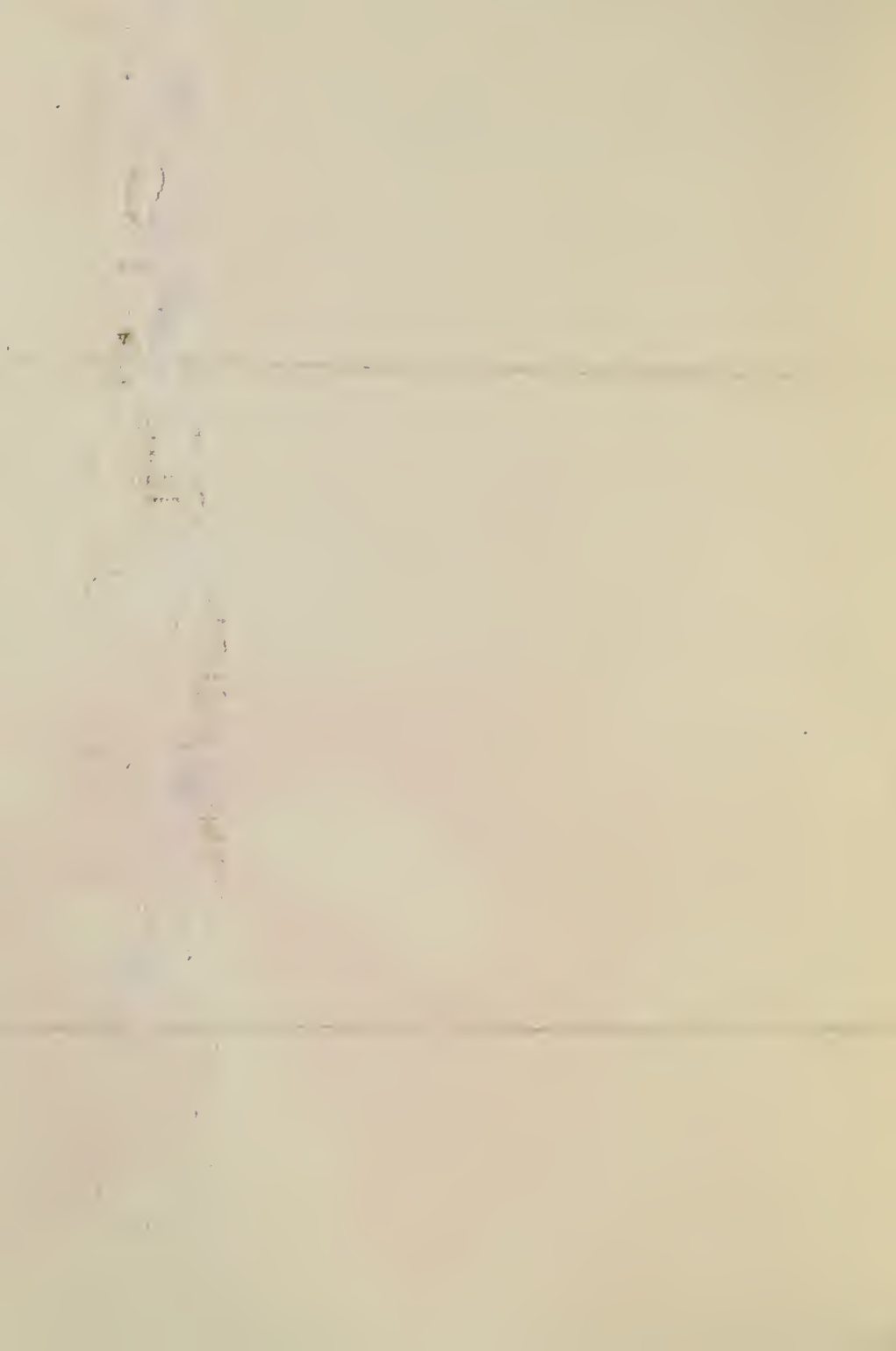
VARIATIONS FOR TWO PIANO-FORTES Rudorff
MESSRS. ORTH and HILLS.

SONG. "Journey Song" Mendelssohn
MRS. WESTON.

UNGARISCHE TÄNZE Brahms
MESSRS. HILLS, ORTH and MESSRS. FRIES.

The Grand Pianos are from Messrs. Chickering & Sons.

Concert commences at 12 o'clock precisely.



FIVE HUNDRED AND FORTY-FOURTH

RECITAL

OF THE

New England Conservatory of Music.

AT

CONSERVATORY HALL,

SATURDAY, MARCH 24, 1877.

CHAS. H. MORSE Organist.

PROGRAMME.

GRAND TOCCATA in F Bach.

ANDANTE CANTABILE, from the String
Quartette. Op. 11 Tschaikowsky.
(Arr. for Organ by C. H. Morse.)

GAVOTTE in D Rameau.

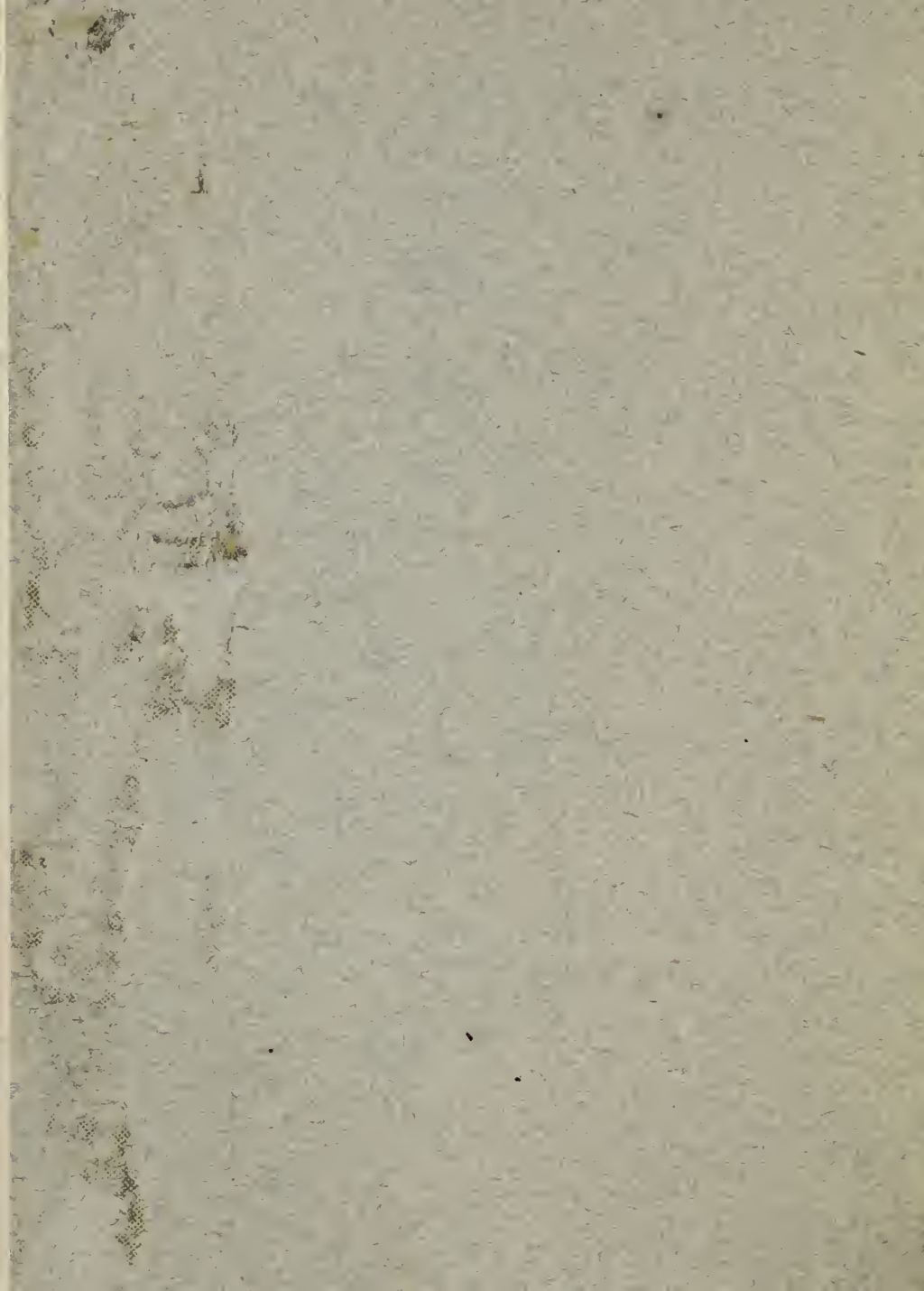
LARGO CANTABILE in F-sharp, from a
String Quartette Haydn.

PASTORALE from the 2d Organ Symphony, ... Widor.

MARCH CORTÈGE ("Irene") Gounod.

Concert commences at 12 o'clock precisely.

R. J. Long, Printer, 36 Bromfield St.



FIVE HUNDRED AND FORTY-SEVENTH

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

SATURDAY, APRIL 7, 1877.

PROGRAMME.

ROMANZA. "E. ver" *Campana.*
Miss S. C. FISHER.

PIANOFORTE { a. CHORUS *Bach-Saint Saens.*
SOLO. { b. SPINNERLIED *Wagner-Liszt.*
Mr. H. G. TUCKER.

SONGS. { a. "Ich sende diese Blumen dir" *Wagner.*
{ b. "While the stars their watch are keeping," *Raff.*
{ c. "Mein Stern" *H. Cooper.*
Miss FISHER.

MORCEAU in A-flat (musical moment) *Schubert.*
ETUDE in C-major *Rubinstein.*
Mr. TUCKER.

SONG. "My Queen" *Blumenthal.*
Miss FISHER.

CHROMATIC GALOP *Liszt.*
Mr. TUCKER.

The Grand Piano is from Messrs. Chickering & Sons.

Concert commences at 12 o'clock precisely.

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FIVE HUNDRED AND FORTY-NINTH

CONCERT

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

FRIDAY AFTERNOON, APRIL 13, 1877,

Commencing at 1.30 o'clock.

The Grand Pianos used are from Chickering & Sons.

PROGRAMME.

PART I.

TRIO in C-major No. 3. Pianoforte, Violin and 'Cello *Haydn.*

Miss MARY J. STEVENSON, Messrs. AUG. FRIES and AUG. SUCK.

READING. "The Legend of the Organ builder," *Harper.*

Miss GRACE I. C. PERLEY.

PIANO-FORTE { a. "Serenade" *Rubinstein.*
SOLOS. { b. "Novellette" *Schumann.*

Miss EMMA J. BOLTON.

CAVATINA. "Parto" from "La Clemenza di Tito" *Mozart*

Miss CARRIE HEADLEY.

SONATA. Pianoforte and 'Cello. Op. 45. *Mendelssohn.*

First movement. "

Miss MATTIE YOUNG and Mr. SUCK.

SONG. "My lady sleeps" *Marston.*

Mr. D. ALLAN SIMMONS.

SONATA. Pianoforte and Violoncello. Op. 45, *Mendelssohn.*

Andante. Allegro assai.

Miss IDA ROSENFELD and Mr. AUG. SUCK.

RECITATION and CAVATINA. "Io l'udia ne suoi bei carmi" (nell'opera "Torquato Tasso") *Donizetti.*

Mrs. ABBIE B. CARRINGTON.

DIVERTISSEMENT en forme d'une Marche . . . *Schubert.*

Misses NELLIE M. KING, ELLA L. LAMSON, ALICE I. DOW, and
MINNIE NEIDICH.

AIR and VARIATIONS. "Al dolce canto" . . . *Rhode.*

Miss LIZZIE F. KIMBALL.

PART II.

Exhibition of the Advanced Pupils in the Organ Department of the New England
Conservatory and Boston University College of Music,

Under Direction of Mr. Geo. E. Whiting.

CHORAL with Variations from the Sonata in
D-minor *Mendelssohn.*

Miss MATTIE J. BROOKS, Organist Bromfield St. M. E. Church.

ADAGIO and RONDO for Organ *Rink.*

Miss LULA McWATTY.

ANDANTE in G-major *Henry Smart.*

Mr. CLARENCE E. REED, Organist M. E. Church, Waltham.

CHORUS from Samson. "Fixed in His everlasting
seat" *Handel.*

* Mr. J. D. BUCKINGHAM, Organist Monument Sq. M. E. Church, Charlestown.

ORGAN SONATA in G-minor *Dr. Volckmar.*

Miss LUCY M. CONN, Organist Congregational Church, Fitchburg.

PASTORALE in F *Whiting.*

Mr. CALEB L. BRIGHAM.

MARCH for Organ in D-major *Lemmens.*

M. HENRY COLMAN.

* College of Music.

Persons desirous to leave the Hall before the conclusion of the Concert, are requested
to do so between the pieces.

THE SUMMER TERM

OF THE

New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY and WEDNESDAY, April 23, 24 and 25.

THE FALL TERM WILL BEGIN SEPTEMBER 10, 1877.

THIS Conservatory, which *Harper's Monthly* characterizes as "the model music school of the age," is about to enter on a new era. To encourage the efforts made by many music students to procure a broader culture than simply that of music, the Director has made engagements with able teachers to take charge of classes in the Conservatory in the COMMON and HIGHER ENGLISH branches, and in the FINE AND INDUSTRIAL ARTS. Connections have also been made with Chauncy Hall School by which students of the Conservatory, from a distance, can pursue studies in that institution on unusually favorable terms. And with Boston University College of Liberal Arts, by which students of the Conservatory sufficiently advanced can have free tuition in all its classes by paying the small matriculation fee of \$5.

The College of Music of Boston University may be called an outgrowth of the Conservatory. It is intended to furnish facilities for the most advanced pupils.

A similar relation exists between the Conservatory and the New England Musical Bureau, through whose agency situations are procured for pupils and others as teachers, choristers, organists, etc. Hundreds of young men and women have gone from their studies to serve in fields of large usefulness, which they might never have found but for such help as the Bureau is calculated to give.

The New England Normal Institute, a seaside summer school, holds its fourth annual session at East Greenwich, R. I., for one month, beginning July 25, 1877. The faculty will include about seventy Lecturers and Professors, among whom are ten Principals of State Schools, several College Presidents, and many other gentlemen eminent in the Musical, Literary, and Scientific professions. The course has been enlarged and made *elective*. It will include ALL BRANCHES in musical and literary departments of study. Lectures, Concerts, Recitals, etc., will take place every day. No teacher or pupil of whatever grade of proficiency can well afford to lose the benefits it will present. East Greenwich is delightfully located on the shore of Narragansett Bay, and is one of the most charming summer resorts of New England.

The new Conservatory prospectus will be ready at the opening of the Summer Term, *for free distribution*.

Persons desiring information concerning any or all of the above institutions, will be supplied on application to

E. TOURJÉE,

Music Hall.

FIVE HUNDRED AND FIFTY-SECOND

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, APRIL 21, 1877.

CHAS. H. MORSE Organist.

PROGRAMME.

CONCERT FUGUE in G	<i>Krebs.</i>
PASTORALE	<i>Bach.</i>
CONCERT PIECE in B-flat	<i>Whiting.</i>
ADAGIO in E. Op. 35	<i>Merkel.</i>
OVERTURE to Zanetta	<i>Auber.</i>

(Arr. for Organ by C. H. Morse.)

Concert commences at 12 o'clock precisely.

Robert J. Long, Printer.

FIVE HUNDRED AND FIFTY-FOURTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

FRIDAY, MAY 4, 1877.

PROGRAMME.

ITALIAN CONCERTO *J. S. Bach.*

Allegro. Adagio. Presto.

MR. ARTHUR W. FOOTE.

ARIA. ‘Lascia ch’io Pianga’ *Handel.*

MISS MATILDA T. LENNON.

PIANOFORTE { *a.* Canzonetta *Fensen.*
 b. Barcarolle *Henselt.*

MR. FOOTE.

SONG. “Will he come” *Sullivan.*

MISS LENNON.

ORGAN FANTASIE and FUGUE in G-minor, *Bach-Liszt.*

MR. FOOTE.

The Grand Piano used is from Chickering & Sons.

Concert commences at 12 o'clock precisely.

Robert J. Long, Printer.

FIVE HUNDRED AND FIFTY-FIFTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, MAY 5, 1877.

GEO. E. WHITING Organist.

PROGRAMME.

1. GRAND SONATA in B-major Mendelssohn.
Allegro con brio. Andante. Allegretto. Finale.
2. RHAPSODIE No. 3, for Organ C. Saint-Saens.
3. THEME with Variations Beethoven.
4. "Domine Jesu," from the Requiem Verdi.
5. CONCERT PIECE Whiting.

Concert commences at 12 o'clock precisely.

Robert J. Long, Printer.



FIVE HUNDRED AND FIFTY-EIGHTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

TUESDAY, MAY 22, 1877.

CHAS. H. MORSE Organist.

PROGRAMME.*

FUGUE in D	- - - - -	Guilmant.
PRIERE in F	- - - - -	Guilmant.
OFFERTOIRE in F-minor	- - - - -	Batiste.
FANTASIA in E-minor	- - - - -	Lemmens.
ALLEGRETTO in B-minor	- - - - -	Guilmant.
FINALE from the Second Organ Symphony	-	Widor.

*This Programme is composed entirely of works written for the Organ in the French school.

Concert commences at 12 o'clock precisely.

FIVE HUNDRED AND FIFTY-NINTH

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

WEDNESDAY, MAY 23, 1877.

PROGRAMME.

1. { a. PRELUDE and FUGUE in D-major, from
"The Well-Tempered Clavichord" *Bach.*
b. SONATA in F-sharp major, Op. 78 *Beethoven.*
Mr. JOHN ORTH.
2. SONGS { a. "Hymn to the Virgin" *Schubert.*
b. "Thou art like a lovely flower" *Liszt.*
Miss KATE A. BOWERS.
3. "Tasso." Symphonic Poem for two Pianofortes, ... *Liszt.*
Messrs. W. H. SHERWOOD and J. ORTH.
4. SONG. "Pastorelle" *Haydn.*
Miss BOWERS.
5. { a. "Norwegian Cradle Song" (new) *Kjerulf.*
b. "Morceau de Bal," Valse (new) *Widor.*
Mr. ORTH.
6. SONG "Kehre Wieder." Arie du Gräfin *Mozart.*
Miss BOWERS.
7. MARCH MILITAIRE *Schubert.*
(Concert paraphrase by Carl Tausig.)
Mr. ORTH.

The Grand Pianos are from Messrs. Chickering & Sons.

Concert commences at 12 o'clock precisely.

Robert J. Long, Printer, 36 Bromfield St.

The Normal Musical Institute at East Greenwich,
R. I., will commence July 25, 1877.

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, JUNE 2, 1877.

H. M. DUNHAM & F. H. LEWIS . Organists.

PROGRAMME.

- | | |
|--|----------------------|
| PRELUDE and FUGUE in B-minor | <i>Bach.</i> |
| Mr. DUNHAM. | |
| SONATA in D-minor | <i>A. G. Ritter.</i> |
| Mr. LEWIS. | |
| ALLEGRO in B-flat | <i>Whiting.</i> |
| Mr. DUNHAM. | |
| "Ave Maria — d' Arcadelt" | <i>Liszt.</i> |
| Mr. LEWIS. | |
| VARIATIONS. "Annie Laurie" | <i>D. Buck.</i> |
| Mr. DUNHAM. | |
| NUPTIAL MARCH | <i>A. Guilmant.</i> |
| Mr. LEWIS. | |
| FESTIVAL OVERTURE | <i>Volckmar.</i> |
| Messrs. DUNHAM & LEWIS. | |

Concert commences at 12 o'clock precisely.

FIVE HUNDRED AND SIXTY-FOURTH

RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

TUESDAY, JUNE 12, 1877.

CHAS. H. MORSE, *Mus. B.* . . . Organist.

PROGRAMME.

FANTASIE and FUGUE in G-minor . . .	<i>Bach.</i>
BRIDAL SONG. Op. 45-2	<i>Fensen.</i>
LARGHETTO from the B-flat Symphony . .	<i>Schumann.</i>
<i>(Arr. for Organ by C. H. Morse.)</i>	
ANDANTE with variations. Op. 34	<i>Spohr.</i>
RHAPSODIE No. 1	<i>Saint-Saëns.</i>
OVERTURE to Samson	<i>Handel.</i>

Concert commences at 12 o'clock precisely.

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FIVE HUNDRED AND SIXTY-SIXTH

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

SATURDAY, JUNE 16, 1877.

PROGRAMME.

SONATA in D, for Pianoforte and 'Cello . . . *Mendelssohn.*

Allegro assai vivace — Allegretto scherzando
Molto allegro e vivace.

Messrs. J. C. D. PARKER and WULF FRIES.

SONG. "Let me dream again" . . . *Sullivan.*

Miss A. LOUISE GAGE.

PIANO-FORTE SOLOS . . . *Selections from Chopin.*

Mazurka, Op. 17, No. 1.

Nocturne, Op. 27, No. 2.

Mazurka, Op. 41, No. 1.

Ballade, Op. 47.

Mr. PARKER.

SONG. "Adelaide" . . . *Beethoven.*

Miss GAGE.

The Grand Pianoforte is from Chickering & Sons.

Concert commences at 12 o'clock precisely.

R J. Long, Printer, 36 Bromfield St., Boston.

The Five Hundred and Seventieth

Concert

AND

ANNUAL COMMENCEMENT EXERCISES

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

Friday Afternoon, June 29, 1877,

COMMENCING AT 1 1-2 O'CLOCK.

Orchestral Accompaniment by the Mendelssohn Quintette Club.

GRADUATES.

Miss CORA BATTELLE.

" MARTHA J. BROOKS.

Mrs. A. F. HERVEY.

Miss ANNA L. HOWES.

" ALICE L. JONES.

" MARY C. KELLOGG.

Miss ANGIE MERRITT.

" LULA McWATTY.

" MARGARET S. NOYES.

" IDA ROSENFELD.

" MARY J. STEVENSON.

Mrs. LIZZIE R. SPALDING.

Miss MATTIE YOUNG.

PARTIAL COURSE.

Mr. GEO. W. ALMY, JR.

Miss ETTA P. AVERY.

Mrs. A. B. CARRINGTON.

Miss CARRIE D. CASTLE.

" FLORENCE COLLINS.

" MAGGIE F. COTTON.

" ETTA M. DAVIS.

Mr. FRED H. DEWING.

Miss MARY D'AUTREMONT.

" ABBIE FORDYCE.

" J. L. GHARKY.

" FANNIE L. GIBBS.

" MARY W. GREENE.

Mr. JAS. H. HOWE.

" FRANK S. IIUNT.

Mr. DORSEY W. HYDE.

" A. W. KEENE.

Miss NELLIE M. KING.

" AMY C. LEAVITT.

" CLARA L. MOSELEY.

" EVA F. PIKE.

Mr. WM. A. PACKARD.

Mrs. N. E. ROBINSON.

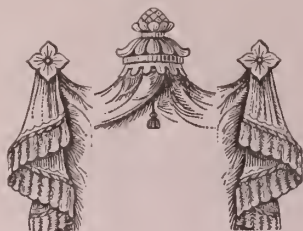
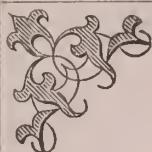
Miss ELLA B. STEBBINS.

Mr. E. L. TENNEY.

Mr. E. M. WHITE.

Miss FANNIE E. WRIGHT.

The Grand Pianos are from Messrs. Chickering & Sons.



Programme.

PART I

GRAND QUARTETTE in G-minor *Mozart.*

Pianoforte, Violin, Viola and 'Cello.

Miss ALICE L. JONES and MENDELSSOHN CLUB.

ARIA. "So shall the lute and harp awake" *Handel.*

(From Oratorio of Judas Maccabeus.)

Mrs. A. F. HERVEY.

QUARTETTE. Op. 16. Piano, Violin, Viola and
'Cello *Beethoven.*

Andante cantabile — Rondo.

Miss MARY C. KELLOGG and MENDELSSOHN CLUB.

DUETT. "Mighty Jove" *Rossini.*

Mrs. CORA A. SHELDEN and Miss STELLA GUIBORD.

FOURTH CONCERTO in G-minor. Op. 58 *Beethoven.*

(Accompanied by a second Piano and Orchestra.)

First movement.

Miss LULA McWATTY.

ORGAN SONATA in B-flat major *Mendelssohn.*

Master EDWARD LAMB.

THIRD CONCERTO in C-minor. Op. 34 *Beethoven.*

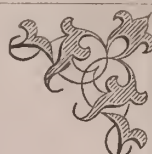
(Accompanied by second Piano and Quintette Club.)

Miss CORA BATTELLE.

RECITATIVE and CAVATINA. "Ma la sola ohimè!
son'io" *Bellini*

Mrs. ABBIE B CARRINGTON.





PART II.

ORGAN SOLO. Prelude and Fugue in E-minor *Bach.*

Mr. JAS. H. HOWE.

RECITATIVE and ARIA. "Batti Batti!" *Mozart.*

Mrs. EMILIE KNOWLTON.

QUINTETTE. Op. 44. Piano, first and second
Violins, Viola and 'Cello *Schumann.*

Miss MATTIE J. BROOKS and MENDELSSOHN CLUB.

AIR with VARIATIONS. "Stelle amate" *Proch.*

Miss LIZZIE F. KIMBALL.

PIANOFORTE SOLO. Polonaise in E-flat *Chopin.*

Miss MATTIE YOUNG.

ORGAN SOLO. Religious March *Guilmant.*

Miss ALMA FAUNCE.

VOCAL WALTZ. "Poter arcan" *Marchesi.*

Miss ADDIE G. SMITH.

GRAND TRIO in D-minor. Piano, Violin and
'Cello *Mendelssohn*

Miss ANNA L. HOWES and ORCHESTRA.

ORGAN SOLO. Postludium in G *Whiting.*

Mr. C. L. BRIGHAM.

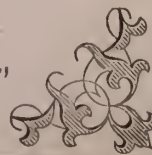
SOPRANO TRIOS. { *a. "First violets of April" Hauptmann.*
b. "The Winter hath not a blossom," C. Reinecke.
c. "Cuckoo" F. Hiller.

Mrs. A. F. HERVEY, Mrs. LIZZIE R. SPALDING, and Miss ANGIE MERRITT.

AWARDING OF DIPLOMAS.



OVER



Persons desiring to leave the Hall before the Conclusion of the Concert,
are requested to do so between the pieces.



THE FALL TERM

OF THE

New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY and WEDNESDAY,

SEPTEMBER 10, 11, and 12.

THIS Conservatory, which *Harper's Monthly* characterizes as "the model music school of the age," is about to enter on a new era. To encourage the efforts made by many music students to procure a broader culture than simply that of music, the Director has made engagements with able teachers to take charge of classes in the Conservatory in the COMMON and HIGHER ENGLISH branches, and in the FINE AND INDUSTRIAL ARTS. Connections have also been made with the Chauncy Hall School by which students of the Conservatory, from a distance, can pursue studies in that institution on unusually favorable terms. And with Boston University College of Liberal Arts, by which students of the Conservatory sufficiently advanced can have free tuition in all its classes by paying the small matriculation fee of \$5.

The College of Music of Boston University may be called an outgrowth of the Conservatory. It is intended to furnish facilities for the most advanced pupils.

A similar relation exists between the Conservatory and the New England Musical Bureau, through whose agency situations are procured for pupils and others as teachers, choristers, organists, etc. Hundreds of young men and women have gone from their studies to serve in fields of large usefulness, which they might never have found but for such help as the Bureau is calculated to give.

The New England Normal Institute, a seaside summer school, holds its fourth annual session at East Greenwich, R. I., for one month, beginning July 25, 1877. The faculty will include about seventy Lecturers and Professors, among whom are ten Principals of State Schools, several College Presidents and many other gentlemen eminent in the Musical, Literary, and Scientific professions. The course has been enlarged and made *elective*. It will include ALL BRANCHES in musical and literary departments of study. Lectures, Concerts, Recitals, etc., will take place every day. No teacher or pupil of whatever grade or proficiency can well afford to lose the benefits it will present. East Greenwich is delightfully located on the shore of Narragansett Bay, and is one of the most charming summer resorts of New England.

The new Conservatory prospectus is now ready for free distribution.

Persons desiring information concerning any or all of the above institutions, will be supplied on application to

E. TOURJÉE, Music Hall.

